[For folklore texts, see category 116, pp. 186-187, 194-243, and 249-312 of the translation. In some instances where lengthy native texts occur they have not been reproduced in the translation. In these cases, consult the indicated pages of the foreign text, category 116 for the original native texts. --Analyst]

2: Schapera E-4, 5 (no date) 1930

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Nama

important festival among them.[1] For this ceremony the whole tribe gathers together at the headquarters of the chief. It is held, if possible, on the banks of a stream, and if there is no stream near by, then a trench is dug to simulate one. When the old men judge that the summer rains are due (about November or December), they tell the chief that it is time to hold the yearly feast, and he sends word to all the outlying families, and decides the time and spot for the ceremony. 773 796

Each family contributes according to its means, all bringing milk, and those who can, some female animal, a cow or a ewe, which must be pregnant. The feast cannot be held at all without one pregnant animal. On the spot itself a shelter is made, chiefly for the comfort of the men, and fires are lit to cook the meat for the feast. In addition a fire is lit on the banks of the stream for the special part of the ceremony. The animals are killed and cut up very carefully, so as to preserve intact the uteri, which are kept till after the feast. Eating apparently goes on most of the time until all the food is finished.

When the fire at the riverside is ready, and a channel has been made to the river or stream, the old men of the tribe who are good at prophesying take the uteri, hold them over the fire and pierce them with sticks so that the uterine fluid flows directly through the fire and down the river. At the same time milk in plenty and fat from the animals are thrown on the fire, so that liquid really flows, and great clouds of smoke rise into the sky. Meanwhile all the people round gather together in a great tribal dance, calling on *Tsui //Goab* to send the rain in plenty, to make the ground soft and the grass green, so that they may have plenty of food for the year. One form of prayer sung on such occasions has been recorded by Hahn[2] :— 773 796 782 539

Tsũi //goatse!	Thou, O Tsui //Goab!
Abo tse,	Father of our Fathers,
Sida tse!	Our Father!
//Nanuba tsũtsa,	Let stream the thunder cloud,
[illegible]	Let our flocks live,
[illegible]	Let us also live, please;
[illegible]	I am so very weak
//Gãs sua,	From thirst,
Lãs sua;	From hunger;
[illegible]	Let me eat field fruits.
[illegible]	Art thou not our Father,
Abo tsee,	Father of our Fathers
Tsũi //goatse?	Thou Tsui //Goab?
[illegible]	That we may praise thee,

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[1] The following description is based mainly on the account given by Hoernlé: "A Hottentot Rain Ceremony," *Bantu Studies*, i, No. 2 (May, 1922), pp. 3–4; cf. idem, "South-West Africa as a Primitive Culture Area," 27–8, and "Social Value of Water among the Nama," 519–28.

[2] Op. cit., 58–9, quoted by Hoernlé, "South-West Africa," 28.

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Edo sida //khava /khaisire,	That we may bless thee,
Abo ina,	Thou Father of our Fathers,
Sida /khuta,	Thou, our Lord,
Tsũi //goaxa!	Thou, Tsui //Goab!

"All through the day," writes Mrs. Hoernlé, "they would speak thus, and the informants all speak with great conviction when they affirm that soon after the smoke ascends the clouds are seen to form and it is not long before the rain comes. 'In those days the people were happy, the rain used to have its proper time to come and they used to expect it, but now the times come and go yet it doesn't rain.'"

"This rain ceremony," she continues, "seems to me as full of symbolic rites as any I know. Female animals must be used, and those, too, pregnant, the more to typify fertility. Milk is there in abundance, and milk and water stream through the fire, putting it out just as the rain does, and run into the river, symbolizing the running of the rivers after the rains. The smoke ascends to the sky in huge clouds, darkening everything, and so, too, do the rain clouds when they come."[1]

A less detailed account of what seems to be the same ceremony is given by Vedder.[2] "If the rain stayed away for a long time, the people tried to bring it about magically by the following process: A cattle-owner would give a pregnant cow, which had never had a calf before, to be slaughtered. The blood was caught up and the meat cooked in large earthen pots. This being done the owner of the cow would come up to the still blazing fire and pour both the meat-soup and the blood into it in order to extinguish it. Whilst doing this he would pray:—

[782]

My Tsui-//Goam,
Let the clouds rain,
So that we can live joyfully;
Let the field-food grow,
So that we can find onions."

773 These ceremonies and the words of the prayers show clearly that *Tsui //Goab* must be regarded as the rain god of the Hottentots.
776 He is also called *abob*, father, and */khub*, Lord, as the first prayer shows;
782 and Hahn further identifies him with */Nanub*, the thunder-cloud,
and with */Gurub*, the thunderer, one of the names of */Nanub*.
821 Grevenbroeck and Valentijn also quote both names for the same god, *Thikkwa* (*Tsui //Goab*) and *Khourrou* (*/Gurub*).[3] The cloud */Nanub* is often addressed in prayer, "O cloud, our Lord,

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[1] "Hottentot Rain Ceremony," 4.

[2] "The Nama," 172.

[3] Hahn, op. cit., 130; Grevenbroeck, op. cit., 269; Valentijn, op. cit., cap. 118, quoted by Hahn, op. cit., 38.

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let rain "[1]; while "if a heavy thunderstorm is approaching, and the 776
country is resounding from the roaring of the thunder, and the 782
lightnings disperse the darkness", the people assemble for a /gei, 821
a religious dance, and, while dancing, sing the following[2]:— [539]

!Gurub di /Geis	The Hymn of the Thunder
//Nanumatse!	Son of the Thundercloud!
!Gari-khoi, !Gurutse!	Thou brave, loud-speaking !Guru!
‡Oase gobere,	Talk softly, please,
//Hawi ‡am a-khâ-amaba;	For I have no guilt;
/Ûbasen	Let me alone! (Forgive me!)
‡Oasenge tsûigu.	For I have become quite weak.
!Gurutse!	Thou, O !Guru!
//Nanu oatse!	Son of the Thundercloud!

This may be compared with a statement made by Valentijn, who 773
touched at the Cape in 1705. He speaks of the "Supreme Ruler" 776
Khourrou (i.e. */Gurub*, the thunder) and of the "Great Chief" or
"God" *Thukwa* or *Thik-qua* (i.e. *Tsui //Goab*), "who dwells on 821
high, and to whom they showed respect, especially during great storms of thunder and lightning . . . saying, if it thunders, the Great Chief is angry with us."[3] Almost verbally the same was said to Hahn by an old Nama man: "The people say, if it is thundering, the Lord [*/Khub*, i.e. *Tsui //Goab*] is speaking; he is scolding them."[4]

Another quotation throws further light upon the conception of 753
Tsui //Goab. Alexander states that the Hottentots of the Kuiseb 776
River in South-West Africa had to make an offering to *Tusib* before 782
they could drink water with safety.[5] Alexander calls the man of whom he speaks a Bushman, but his name shows that he was a Nama. "Numeep, the Bushman guide, came to me labouring under an attack of dysentery, and said that he was about to die! I asked him what had occasioned the disease, and he said that it was from having dug for water at a place called Kuisib, in the bed of the Kuisib River, without first having made an offering, and that therefore he was sure to die unless I could help him. I asked him, what he meant by saying that he had made no offering at Kuisib. 'Before any Bushman,' said Numeep, 'digs for water at Kuisib he must lay down a piece of flesh, seeds of the Naras, or an arrow, or anything else he may have about him and can spare as an offering to Toosip, the old man of the water.' I asked Numeep if he had ever seen Toosip. 'No, I have never seen him, nor has anyone else that I know of, but we believe that he is a great Redman[6] with white hair, and who can do

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[1] Hahn, op. cit., [illegible]. [2] Ibid., [illegible]. [3] Loc. cit.

[4] Op. cit., [illegible]. [5] *Expedition of Discovery into the Interior of Africa*, ii, [illegible].

[6] "Redmen," *[illegible]*, is another name used for themselves by the Nama, in distinction to the negroes, whom they call *[illegible]*, "black men," and the Europeans or "white men" *[illegible]*.

(iii) From *Matiti* and *Tetab*.

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harib xu ūkhje doe o, ūkhje ǂ?uu: !garib !kū ha o, ūkhje hei !korahua ha:, ūkhje |ari !kū a hoa, ūkhje ǂ?khaep !na ūdi !haaxa, ūkhje ||na:ha xu Taungs !na ha:, ūna ||na:ha Brikua ||gobe:, ūkhje ||na:ha xu ||khogu !haai, ūkhje ||na:ha Brikua !han ||heie, ūkhje Taub ||na:ha !hama, ūkhje ||na:ha xu Mamusaba !koa doe, ūkhje ||na:ha xu |oro khoekua |hei !garib !hoa doe.

ūkhje haku kje ha, !handi he:ha ūke |hei !garib !na, ūkhje ǂ?am ǂ?amie, Mamusaba !koa, ūkhje Kurutani (Mooifontein) ||na:ha doe ha, ǂ?untup, Tetab di ||naaab, ||oukje ||na:ha.

ūkhje sa:ha ||uaba ko: ha ūdi, ūkhje sa:ha !hama, ūkhje daob ||khu ||kaba, ūkhje sa:ha |ham |ko:dlab !hamme, ūkhje |ari khoeb Mamusaba !koa tie, ūkhje ||na:ha xu khoekua ǂ?ama |haar, ūku haku ko o, ke: sa:ha ha ha i a, ūkhje sa:ha ||khogu khoekua.

Translation :

When they had trekked from the sea and when they had arrived at Orange River, they found the Great Korana there. Then they separated from them and came up to the Hart River. Then they went to Taungs. There the Brikwa attacked them. They fought together. There the Brikwa were destroyed and Tau was killed. From there they trekked to Mamusa and from there a few people trekked to the Vaal River.

When they came there, they saw here hippopotami in the Vaal River. They sent messengers to Mamusa. Then they trekked to *Kurutani* (i.e. Mooifontein, a farm to the N.W. of Bloemhof). ǂ?Uutup, the ancestor of *Tetab*, slept there. There the Bushmen discovered the old man. He was surrounded by the Bushmen. He fought his way through. They killed his two daughters. Another man was sent to Mamusa and from there men assisted. They came. The Bushmen were still there. The Bushmen fought the men.

Note :

Matiti told the first four lines of the story, up to the second " Brikwa." Then the old man got tired and was replaced by *Tetab*.

It will be noticed that, in this version, *Tau* is actually killed by the Korana ; most probably the descendants of *Tau* are meant, as it is common practice among the Natives to speak thus.

11: Maingard Q-5 (1931-1932) 1932
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B. *ETHNOGRAPHICAL TEXTS*

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The *doro*, the Boy's Puberty Ceremony.

Version A.

From *Tabab*, December 1931.

ko'om ina ko'ombis ǃkarab ǃna ǀko:kua. ina gomab ǂkabar. ǁnab ǂkamabar ǂigums ǃna, ie ǂigumi ǂi:kiba ne dio a.

ǂkam nǀkei se khaukua nama nkaibar.

ie ko'o kuna ǁkao, ina ǂigo:ie, ina ee: ina ǀuikua ǃkhi:e ǁnda ǃna. ina "ho-a" ti mi. ǃuau ke a, iku ta ǂigo:ie o, iku ǁnda.

ina ǂkab ada, garama/ ǃkua.

ina ǁkaaub ada:

ta:e amarab dao ne ǃaab ǃna ka ǀaiba.

ǁna go:ne:kua ǁkaigu ǀaina go:ne:b mû o, ta:e ǂgaba ǂkaib ne. a u:ha ǁhi:kiba. ina ǁhi:kib goi khaukua ǂgaba ǂkaip.

ǁna ne:b ǀaab ǃaabo: ko, u:ha ǁkarkiba ǃkoa, ti ǃkâ khaub (ne: ǂkhib) ka ko: ki ǁhi:kiba ǃna.

ǃkao ǂi:ǃi ne.

ina ne:b ita diao o, ǁkaba ǁkaaub ǃna u: ǂi:ke:i.

ǁna ǃkao ǂi:ǃi o, ina ǁnaba ǁo:.

ǁna ko'amma se ǂi:kina o, ina kaua, ǀaba ǂigumie ǃoma korino. ina ǃkao:e ke ai. ǁna ǃkao: o, i ko'amma. ǁna ǃkao: ti o, ǁkaba ǁkaaub ǃna u: ǂi:ke:i.

Translation:

A house is built in the cattle-kraal for the youngsters. An ox is killed. The fat is poured for them into a dish. The dish is made of willow-wood. Well-known men are appointed to cook for them.

While they drink, they are called, they answer. Stones are struck together in their ear and they say "ho-a." If they are far, they are called, they hear.

Then they are given an assegai (knife), together with a kiri.

Then they are given instructions:

" Do not light your pipe from a fire in the veld.

If, among the flock, you see a crippled (sick) sheep, do not look at its face.

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Bring it home (to the stad), in order that the great men of the stad may look at its feet.

If you come across any (strange) thing in the veld, take it home (to the stad), that the owner may obtain it in the stad.

Do not eat a hare.

If you make any mistakes in anything, you go back to the " law " i.e. instructions.

If you eat a hare, you die there (i.e. on the spot)"

When he comes out of the (*doro*) house, a heifer is chosen, three years old. He runs hard, in order to catch it. If he catches it, he is a man. If he does not, he goes back to the " law " again.

[17] *Note :* *Matiti*, the other informant added : */khaa ha /hä o, ≠ip doro dorobi*, " since the white men (the English) have come, the *doro* has ceased."

When this version was tested, by getting *Matiti* to relate his facts, he only added ; (i) that the ox's entrails were burnt and the fat melted ; (ii) (among the " laws,") Do not tell a lie ; Do not steal ; Do not do anything wrong."

Version B : from *Tabab*, February 1932.

doro /na ho a: qö-hei. /na /ulisi kei khoeheun ho ha ≠na gomaro /hou /hä //hau. /na garama/ thi g/hab thikhe sao.

/na //haab sao:

ta: o /aab /na ho:ne a: /aikhe mamab khoa.
ta: o /hai qö-ä.
ta: o /aab /na ha: /aina ≠ina sab o.
ta: o !gaba qö-ab, a o ha //khikhe /hou.
≠ha goi khoehen !gaba qö-ap.
≠ina /aab /na !gaba qö-ab o, ≠ha /hou, /na //haba a: qö-hei.
≠na ga:na di //aab ha!'aiis, /na qhgo-ta, /na ae,
/na /aibna /ho o //ahe /na. /nana ho o, ≠ha qhgo-ta hata o, //ahe.
≠na nanu horinas /aiba a: /hadahen. ǀ //gara, ≠a amba ha: o, ha!'aa.
≠a ha: nanu ho o, ≠a //haba a: qö-he-ä.

Translation :

He is taken into the *doro*. Old men look after him. When they go and meet the cows, (the boy drinks milk). He is given a kirri and an assegai (knife).

Then the " laws " are given.

Do not light your pipe in a fire in the veld. 881

If you see anything sick in the veld, do not look at its foot. Bring it 539
to the stad. The old men will look at its foot. If you look at its foot in the veld, you have transgressed, you must go back.

Then the fat of sheep is drunk. Then he is called. He answers. Then stones are struck in his ear. If he is far and he is called, he hears.

A nine year old heifer is picked, he chases it. If he catches its tail, he is a man. If he does not catch it, he is brought back to the " law."

Notes:

The *doro* ceremony. For an analysis of the accounts concerning the 113
Nama ceremony and the sources, see Schapera, The *Khoi-san Peoples*, pp. 270-283, Olpp has given the most detailed account for the *Namas*. Schapera omits all reference to the Korana ceremonies throughout this part of his work.

For the Korana, see

(i) Wikar, in G. M. II pp. 103-104.

(ii) Campbell, 1820, II p. 346.

(iii) Wuras. Ms. (1858) published in *Bantu Studies*, iii, p. 291-293.

(iv) Burkhardt. p. 118.

(v) *Meinhof*. p. 17-18 and 66-67.

It is the first time that the full *doro* ceremony is given in Korana. 114
Meinhof has published a *Korana* text of the " laws " and has given a 881
short description of the ceremony in German. Campbell merely says: " They have no rite of circumcision like the Bootchuana and the Morolong nations; but when a boy enters upon a state of manhood, a feast called Doro is made according to the circumstances of the father. Sometimes eight or ten oxen are slain upon such an occasion."

By far the fullest account for the Korana is Wuras'. His facts tally with those set out in the two texts above. There are however one or two material points in which Wuras differs:

(a) the fat is rubbed on the boy's body, not drunk,

(b) the " *doro*, the very act of reception," as his version has it, consists of three parts: (1) " the knocking of the ears," which corresponds to the knocking of the stones in our text; (2) nine cuts on the belly and nine cuts on the chest of the initiate; (3) the " laws " given to him.

881 *Tabab* was very insistent, that the boy drank the fat and that may be symbolical of the cleansing, here inwardly as well as outwardly. He was also very definite on the question of the cuts : *doro |na |gorakua ka tama*, "in the *doro* there are no cuts." On these two points, when I questioned him after having told his story, I could get no other answer. The other old men questioned separately, confirmed *Tabab*. The cuts will appear later, as we shall see. They all agreed that the *ǂha:di*, the "reed pipes" and dancing went on during the *doro*. The "laws" given by Wuras are slightly different and not so full.

177 The *doro* is now extinct. The introduction of Christianity killed it, but it was still practised in the middle of last century, as is testified by the following statement of Andries, a councillor of Massow Rijt Taaibosch at the Witgatboom meeting (1869), "The Korannas instruct their children, when still young, in their laws and customs." (B.C. 298).

The *|gam ||kuab* ceremony.

881
304 *ina ibta sami khomma ǂkma o, ina ||aoaab ai ||nae, ina gomas ǂkae, |gorakua sàkai |kha: ke²ai ||aoaab.*

Translation :

If he has shot an animal like a lion, and they go as far as to tell his uncle, oxen are killed and his uncle puts cuts on his body.

Tabab explained that the cuts were on the shoulders downwards on to the abdomen and on the abdomen, stretching horizontally from the navel. No charcoal dust was rubbed in. *Matiti* and *Teab* confirmed. They all agreed that it was after this test of manliness, the first killing of a large wild animal, that the cuts were made, and that it was, as it were, a continuation of the process of initiation, the catching of the calf in the *doro* being merely a substitute for the real completion of the ceremony. A casual remark of Mrs. Hoernlé in her "Conception on the *|nau*" (p. 70) has been interpreted by Schapera (op. cit. p. 309) as implying that the *doro* and this ceremony are but one. Here, in the data given by *Tabab* and his old associates, we have full confirmation of this, in spite of Schapera's fear that time was past to obtain such confirmation.

Wuras (op. cit. p. 293) describes the rite under the name of *|gamisab*. He did not collect any information about its inner significance.

881 The *|habab*, the Girl's Puberty Ceremony.

534 *||kurb ta ha o, |ko:x di |habab, ina |khaib dikau, ina |heraba sàkai ǂkae, ina |kona sai ke²am ||ab dikau, ina |nuse ǂkma, ne:hana gaba |gaba*

tama, i ||kanna tama, ina ǂi:kaa: ta o, ǃkona nd ko²am ||aba ǂi:kaa io, ina gai kkaona ǃnai. 881 53

ǃku ta o, ǃku ǂi:a ǃkaa tama o, ina ǃkhāb ga:b ndi, ina ga:b ǂi:ar, ina a:b ǃna ǃammakamas, ina ǂi:gana ǃna naba dir ǃaubi, ina gai kkaona ubis, ina gai audi ina kaba, ina ||khom di ǃkarab a:r, ina ǃkarab ǃkaa ǂi:kammr, ||naib ǃkaa ina ure, ina ure tura ǃku'o, ina ||naiba ǂi:kamar, ina ǃnaiba ||kaba ǃkabes, ina sāba ǂkommr.

ina ga:b ta ubis o, ina ǃama kwaa kkaodi ǂi:de, ina ǃkā:b ǃkaa, ǃkabib tai ǂi:namma taikua aman, ina ǃamdi ||ku:r.

ina gai kkaoi kua kaaua ǃkaa ǃku tai am ǃab taikua, ina tua ǃkamas.

ina ǃgarib a: ǂi:kar, i oani kaia a:ku; ina ku:aiio o, ina ǂi:gaup a:r, ina ǂi:gaiba ku ku ǃkaras tai ǂi:gaikhaba a:ko²ai ǃkaras, ina ||na ku ||gamma ko²am ǃna uba, ||kaba ko²ai uba, ina ku: kaina ǂi:nama, ina ko²ai naria.

ina|| kkhiba ǃkaa ǃkā, ina gai kkaodi ||naa, ina ||am, ina ǂi:na:.

Translation:

When the time comes, the puberty ceremony of the young girl, a room is made for her. A mat is put in. A separate door is made for her. She sits quietly. She does not look at things too much. She does not scratch herself. When she goes out, she goes out by the separate door. An old woman looks after her. When the ceremony is finished, the brother gives a sheep.[5] The sheep is killed, his throat is cut over a hole. The blood is gathered in a wooden vessel. It is cooked by an old woman. The old women eat it all up. The caul is drawn out of the entrails. She is rubbed with the caul. It is rubbed off with fat. [302] Then red ochre is again rubbed. Then *sāb* (a perfumed powder) is sprinkled (over) her.

When the sheep is cooked, it is eaten by the healthy women. Then she (i.e. the girl) is clothed with a back-kaross and a front-kaross and a wrapping kaross and beads are put round her neck.

Then the old woman teaches (with her) everything and the grindstone also and they grind together.

Then she is taken to the river. The old woman gets a little stick. When she has it, she takes some clay, she (the girl), is rubbed with this clay and her thighs are rubbed all over. She is placed on the edge of the water, she is made to bend on her knees. It (the water), is struck with this little stick. She is sprinkled all over. Then she returns to the stad. The old women sing and clap their hands and dance.

881 *Note:* Henceforth, explained *Ilo* and *Meis*, she ceased to be a *[illegible]* and became an *[illegible]*, until her marriage when she became a *[illegible]* or wife. *Ilo* added that they were too poor nowadays to keep up such an elaborate ritual, which sometimes lasted for months.

117 831 This ceremonial has been described extremely briefly for the Korana by Wuras (loc. cit.) For the Nama, see Schapera (op. cit. p. 272-279) who analyses all the previous accounts and gives his sources as usual. The fullest Nama description is that of Mrs. Hoernlé (*Harvard African Studies*, ii. pp. 70-74). Her account substantially agrees with the above text. It contains a full timing of the proceedings and lays stress on the festivities and other details. There is in both accounts the same symbolical return to the household duties and the same renewal of the initiate's contact with water after her long period of impurity and seclusion, as well as her inability to do the normal things of life, while she is cut off from her fellow creatures. Likewise the sacramental meal is restricted to women and only to women who are free from their periods.

372 604 The *[illegible]* spoken of in the Korana text is a sweet-smelling powder. *Kheis* brought me some and she and *Ilo* separated its constituent elements. They are as follows: (i) *[illegible]*; (ii) *[illegible]*, a green lichen growing on stones; (iii) *[illegible]*, "veld biesies," roots only; (iv) *[illegible]*; (v) *[illegible]* grown in vleis, only found at Warrenton on the Vaal in winter; and lastly the *[illegible]* root, of the colour of the earth, and reduced to small pieces. The mixture must smell sweet (*[illegible]*). The women use it not only as described above, but also on their armpits and to rub babies with.

585 It might be well to add the few words I have collected about their marriage. No more elaborate ceremonies now exist. In former times, twenty oxen, they said, were killed for the festivities, which were accompanied by the *[illegible]* and dancing. The *[illegible]* was given to the mother of the bride by the bridegroom and the young bride was welcomed with more festivities and dancing into the bridegroom's kraal.
677 431 When a child was born a *[illegible]*, "an ox for the newborn children" was given to the mother, if a boy was born. If a girl, a cow was given, *[illegible]*.

The life history of *Ilo*

382 537 *[illegible]*

Translation :

Is was born at Saron (*!khoab*) in the year of the great snow. The snow covered all the huts. At that time the huts were made of mats. The mats were made of rush. The women collected the rushes in the river. 382 538

Note :

The Links returned to Saron in 1875 (See " History of the Links tribe."). In 1876 there was an abnormal fall of snow. The Government Land-Surveyor, A. C. Bailie, leaving on a Government mission for the North, writes : " On the evening of the 23rd June 1876, I started my waggon (from Kimberley) . . . . . On arriving at Barkly West, about eighteen miles from here, I found my waggon stuck on account of the snow " (*Imperial Blue Book*, C. 2220-79 p. 74). He had been already delayed in Kimberley for the same reason (*ibid.*, p. 47). Therefore *Is* was born in 1876. She further told me and this was corroborated by *Tabab* and *Kheis*, that they were still living in rush-mat huts at the end of the Anglo-Boer war (1902). 132

Funeral of a Chief.

gaoaob ta !aase o, ina |hôab !nase-ina !khaib dôbe, ina haibee !karse, ina |karab !naibe, ina |kha: ||a:b ‡naosa sa oamis, ina ||oa ha ||gamis, ina |nai |karaba !khi ko!oama, ina !ha ha thorse. 766 539

Translation :

If a chief is buried, he is buried in a grave. A chamber is made for him. Twigs are strewn. Then a mat is spread out. Then the dead body is wrapped up in a kaross. Then it is laid down. Then it is closed up with another mat. Then earth is thrown (over him).

Note :

My informants were *Tsab* and *Is*. We had been talking about the grave of Johannes Links at Saron, which we had recently visited. *Tsab* told me he had seen the burial, and I asked him to give me a description of it. It surprised me that the old Hottentot practice of burying the body in a sitting posture was not mentioned. *Tsab* denied this and here he is supported by a very accurate observer, Schultze, *Aus Namaland und Kalahari*, p. 316. 766 [84]

In plate 4, the grave of Johannes Links is seen marked by a heap of stones}

Terms of Relationship

The method used here was to procure from my informants genealogical lists (which follow later in these studies). Then the informants 601

}[See B: Kirby, cat. 766, and plate 4. —[illegible]]

11: Maingard Q-5 (1931-1932) 1932
FX13 Hottentot FX13
Korana

Note :

These terms are used : (i) in conversation with third parties ; (ii) when a younger member of the family addresses an older one. (iii) When the older person addresses a younger one in the family, the personal name is used by that older person. The practice in (ii) seems to be falling into disuse, to the great sorrow of my informants. On account of the method used here, the lists are not so full as they should be, e.g. the children of the mother's brother, as they do not appear in the genealogies, have not been recorded. The *Nama* family relationships and the terms denoting them have been exhaustively dealt with by Schultze (op. cit. p. 300-303) and by Mrs. Hoernlé (the Social Organisation of the Nama Hottentots, in *American Anthropologist*, xxvii, p. 17-23). Cp. also Schapera (op. cit. pp. 230-233). Since our lists do not contain all the possible details, a thorough comparison of the Nama and Korana systems cannot be made here, though it can be said that the two agree with some differences in detail. 601 [14]

There is a further important deduction to make from our genealogical lists in connection with the giving of names. The Nama custom in this respect is well known. The sons take the mother's name, changing its final -*s* into a -*b* to make it masculine and the daughters, the father's name, making the converse change of -*b* into -*s*. Meinhof (op. cit. p. 17) has recorded, from his informant Benjamin Kats, the same exchange of names, without, however, any addition of the -*b* or -*s*. It will be gathered from a perusal of the genealogical tables of the Links Korana, that this practice does not obtain among them. On their being questioned, after the lists had been taken, they professed complete ignorance of the custom. 601 184 553

IMPLEMENTS, ETC.

Some Artefacts.

[illegible] 539

Translation :

The women dig for "uintjes" with the bored-stone and the stick. In the morning they go. They return in the afternoon, in the winter, when the leaves dry off. 539 912 232

412 531 The bored stones were made by the men for the women. Our ancestors made them. We did not make the stone scrapers (or knives). The Bushmen made them.

Note :

412 This text was given, on *Tabab*, *Tatob* and *Jis* being shown a bored stone and some other artefacts from Sheppard Island. The word */khare:* also means a "hammer," a fact which seems to imply that they were put to more uses than the one here indicated. Wikar (G.M. p. 88), speaking of the deep pits for trapping wild animals, has recorded their use as late as 1779. "They have," he writes, "a *kirri* of olive-wood, which is cut into a sharp point, and somewhat about the middle of the *kirri* is a round heavy stone in the centre of which a hole has been bored ; through the weight which the kirri gathers from the round stone" the digging is made easy. Cp. for other uses in South Africa Mrs. Hoernlé, "A note on bored stones among the Bantu" in *Bantu Studies*, v, p. 253-255 ; and also for the Korana, Meinhof, *Die Koranadialekt des Hottentottischen*, p. 14.

411 They did not merely shoot with bows and arrows. */Katsi's* mother told him that the men of her generation used to throw (*gl:ana*) large stones from one side of the Vaal across the river (which is here 150 yards broad from bank to bank) and hit and kill men or animals on the opposite bank.

Bows and arrows

411 531 *!hu:b xa /kuu di /kuu. tkje !korakhoe !hu:b di /kuu tama. tkje /ko:kua gu: kha:di /kuu !korakhoa khami /hora ha. tkje //khkha²ausakua torob !na goi kha:di thi qua:kua thikua qkana. tkje !kami/na, /ei:di thi garikua thikua sorogub !na /kuu:e. tkje g!ab /kuu /kaimu.*

Translation :

[307] [228] The Bushman used poison. The Korana did not use poison. The young boys played with small bows as playthings. The warriors shot in the war with large bows and arrows. In the chase, the springboks and the wildebeest were trapped in the pit. Then they were killed with an assegai.

Informants : *Dyali*, *Matsi* and *Khes*.

[77] I take it that the meaning is that the Korana originally did not use poison. But when the Hottentots had come into contact with the Bushmen, their arrows were poisoned.

Wikar has a full description of these bows and arrows of the Bushmen and of the pastoral people who dwell along the river (" de veeryke naties langs deese rivier leggende " (G. M. ii. p. 130-131) as also the poisons used by them and their origin (ibid. pp. 131-133). 114

PASTIMES

The making of the *!gaa !karib* (honey beer)

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danisa ɛ: ǂikɛ xi.

//ablib ina !khoe, ina [illegible] /khoe, ina //karae, ina thamao /kaib ab ux. ina danis /hoa ǂigobe.

ina /hamse //gammi ha ǂina ǂkamme. ina o !go kaʔaie. ina /kŏ /khoe.

Translation :

Honey is put in.

The *//ablib* root is stamped. It is boiled. Then it is sifted. Then its soft portion is taken. Then it is mixed with the honey. [828]

Then boiling water is poured around it. Then it is covered up. Then it boils itself.

Note :

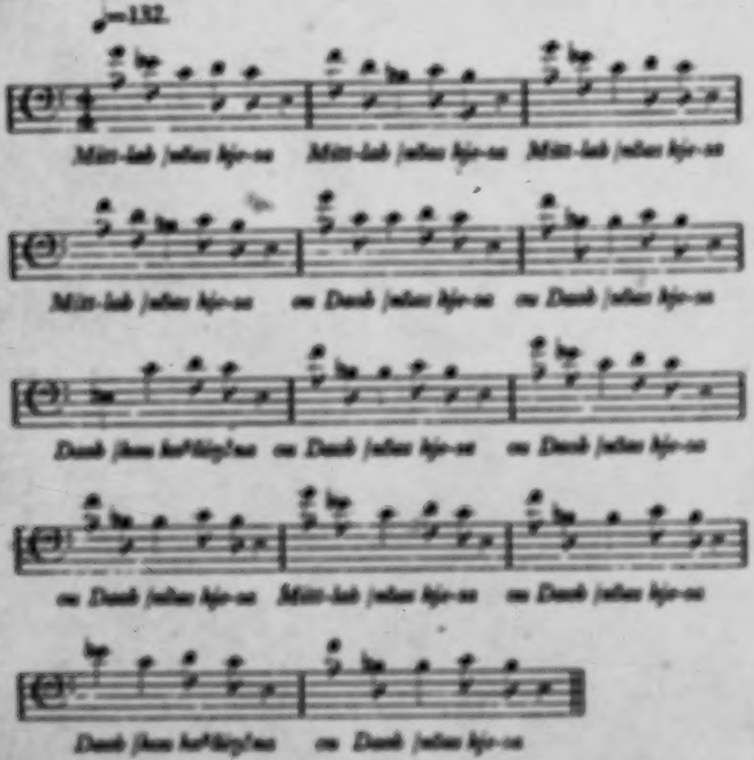
Beer-making is given under the present heading, as the beer was an essential part of all festivities. It has often been the subject of travellers' remarks, Thunberg, Wikar and Alexander, to mention the most prominent among them. Thunberg (1774 " *Travels.*" II p. 150 and 167) calls the substance which acts as the fermenting agent by its Dutch name moer-wortel. Wikar (1778-1779, G. M. II, p. 92) has given a very full description : " Every day our company makes beer, the " dregs " (moer) through which the beer works is the root of the above-named *kaap* or " baarwortel," which is dried and stamped and helps the warm, sweet honey water to work."—a description which concords with the Korana text given to me by *Tabab*. Wikar adds some further interesting details about the feasting that follows. The *//ablib* was described by *Tabab* as " 'n wortel met rooi blommetjies." According to Pettman (*Africanderisms*,) the *Mesembryanthemum Mill* is the root used. It seems that different roots were used in different places. 114 273 824

Games

(i) The *//hus*. This game is well known from the descriptions of observers like Schultze (*Aus Namaland und Kalahari*, p. 313-315). The 524

533 edited them for me. I am responsible for the adjustment of the Korana
126 texts to the melodies. It is interesting to point out that old Daob at first
115 was unwilling to sing because he had no other singers to sing with him. His voice was high in pitch, and in spite of his great age (he was well over a hundred) his intonation was excellent and clear-cut.

533 Ex. 3. *Mitlab |naās hjoa*
539


♩=132.
Mitt-lab |naās hjo-oa Mitt-lab |naās hjo-oa Mitt-lab |naās hjo-oa
Mitt-lab |naās hjo-oa oa Daob |naās hjo-oa oa Daob |naās hjo-oa
Daob |haus ka!kiy|na oa Daob |naās hjo-oa oa Daob |naās hjo-oa
oa Daob |naās hjo-oa Mitt-lab |naās hjo-oa oa Daob |naās hjo-oa
Daob |haus ka!kiy|na oa Daob |naās hjo-oa

5

This song is descriptive of a quarrel between Daob and another man named Mitlab over the ownership of a cow. Translated, the words run:

Mitlab! It is his cow!
Mitlab! It is his cow!
Old Daob! It is his cow!
Daob! You have a beard all over your face!

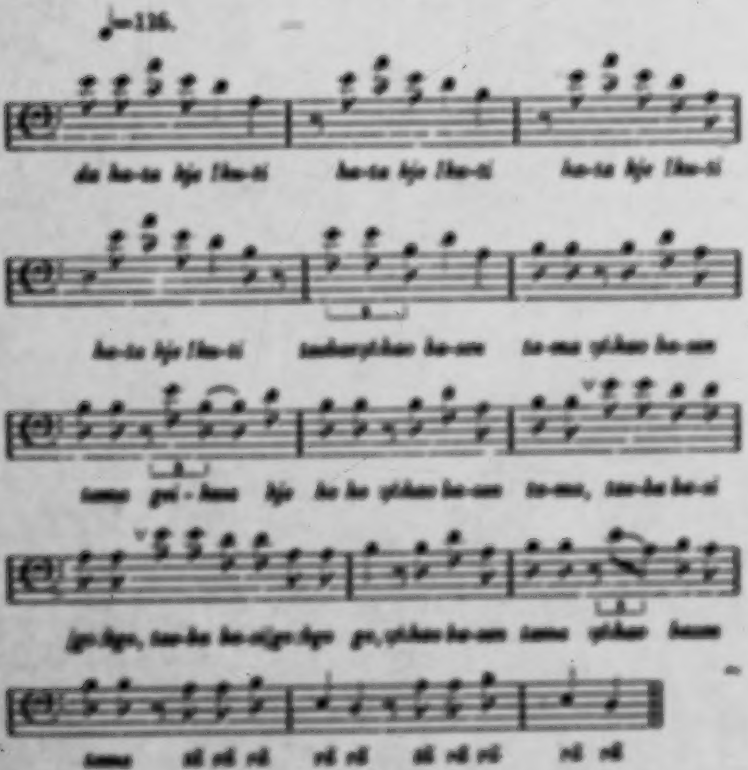
13: Kirby R-5 (1931-1932) 1932

FX13 Hottentot FX13

Korana

The rivals have each claimed the animal, but Dasb, the more astute of the two, has gone off with it, whereupon Mitlab calls him an old baboon. The song is in dialogue form, and it is interesting to note how one form of the melodic phrase is used almost always to indicate Mitlab, and a different one for Dasb. The formation of the melody upon the two triads, which was unmistakable, is also significant. 533 539

Ex. 4. *da hata bje !huti*



This is the beginning of a song called *gamis* (a man's name). Translated, the words mean,

Where shall we find Kori? (brother of *gamis*)
Why don't you smack the boy yourself?
The old people have got hold of him.
Why has the boy got the better of you!

13: Kirby R-5 (1931-1932) 1932

FX13 Hottentot FX13

Korana

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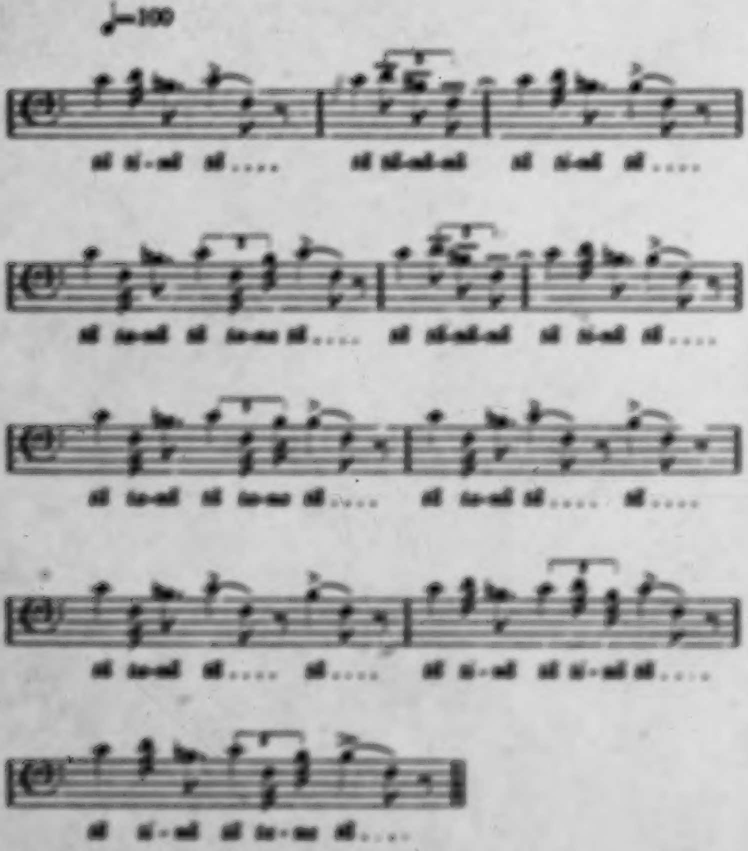
Ex. 5.



The syllables of this song are meaningless; they are merely syllables comparable to the tra-la-la of English song. The position of this and the following three songs is curious. Old Dach was asked to sing the sounds of the reed-flutes. This must have been, to him, an unusual request. However, when he realised that we wished to hear the sound of the first flute, [illegible], he began to sing this melody, which I made him repeat, and which I recorded. The notation represents adequately what Dach sang; the curious hurrying in the fourth, seventh, tenth and eleventh bars is characteristic. The bar-lines have been introduced to indicate the phrasing.

13: Kirby R-5 (1931-1932) 1932

FX13 Hottentot FX13

Korana

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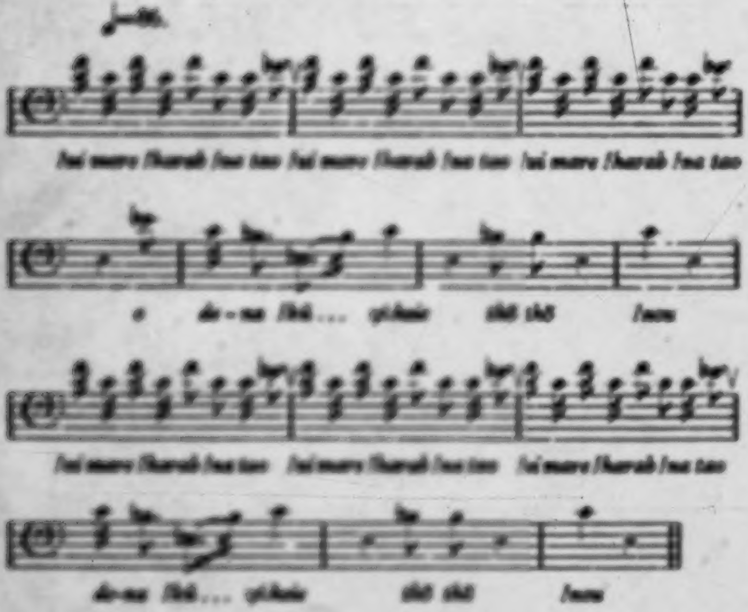
Ex. 6. *|ai mare |harab|na tao*

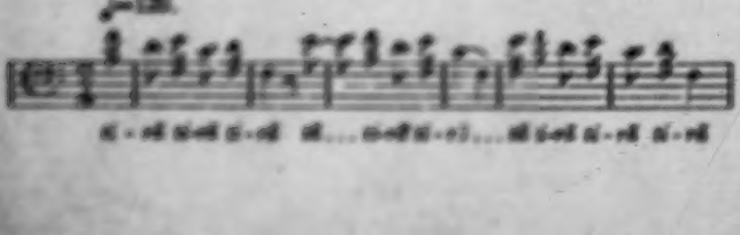

♩=96.
|ai mare |harab |na tao |ai mare |harab |na tao |ai mare |harab |na tao
o da-na |hã... !gi|hais |hã |hã |naa
|ai mare |harab |na tao |ai mare |harab |na tao |ai mare |harab |na tao
da-na |hã... !gi|hais |hã |hã |naa

This song was sung by Dasb when asked for the sound of the second flute, *|aumis*. Translated, the words mean

When the cows are in the kraal in the evening,
They come inside *
(*The meaning of the remainder of the words is not clear.)

This, said Dasb, was the beginning of a war-song. I am not absolutely certain that the words should be fitted to the melody exactly as shown. Dasb's singing in this instance was rather faint, and the phonogram suffered accordingly.

Ex. 7. *sid sid sis*



13: Kirby R-5 (1931-1932) 1932

FX13 Hottentot FX13

Korana

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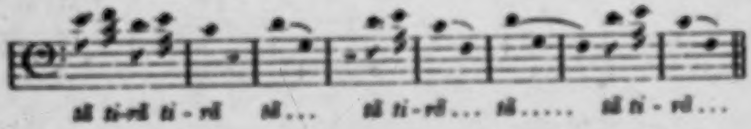
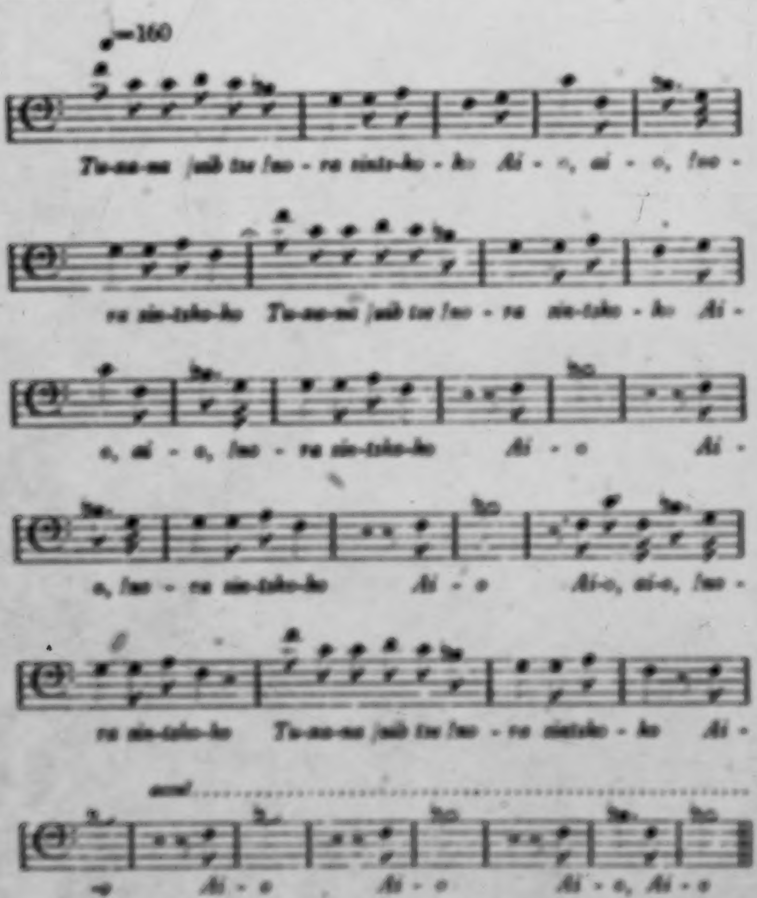
● 539


tä ti-rä ti - rä tä . . . tä ti-rä . . . tä . . . . . . tä ti - rä . . .

This song was sung by Daob when asked for the sound of the third flute, *gaipφa:s*. The syllables mean nothing.

Ex. 8. *Tusana |aib tse |nora nintsoho*


♩=160
Tu-sa-na |aib tse |no - ra ninto-ho - ho Ai - o, ai - o, |no -
ra nin-tsho-ho Tu-sa-na |aib tse |no - ra nin-tsho - ho Ai -
o, ai - o, |no - ra nin-tsho-ho Ai - o Ai -
o, |no - ra nin-tsho-ho Ai - o Ai-o, ai-o, |no -
ra nin-tsho-ho Tu-sa-na |aib tse |no - ra nintsho - ho Ai -
accel.
-o Ai - o Ai - o Ai - o, Ai - o

13: Kirby R-S (1931-1932) 1932

FX13 Hottentot FX13

Korana

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539 ●

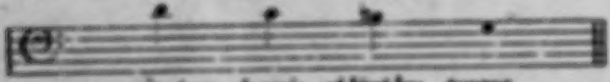
This song was sung by Daob when asked for the sound of the fourth pipe *tusana*. Translated, the words mean

> Tusana, have you rolled down the stone ?
> Have you rolled down the stone ?
> Ai-o, Ai-o !

I was unable to discover from the Korana the actual connection between these songs and the flutes, particularly as I could not obtain the tuning of the flutes themselves. This I hope to do later, and meantime would suggest that there is a possibility that these tunes served as a series of mnemonics whereby the skilled musicians of the Korana people might tune their reed-flutes ; for the nature of the Korana instruments is such that no permanent pitch standards could be maintained, unless their whole musical system were based upon the harmonic series, apparent to them in all their stringed instruments. 533

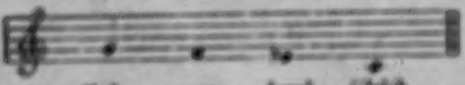
But an examination of the four tunes associated by Daob with the reed-flutes yields the following significant information. In Tune III, *ǂã ti-ãã ǂã*, the note which is heard most frequently is B flat, and it is also consistently emphasized ; in Tune IV, */ai maru //harab /nu tao*, the note C is similarly prominent ; while in Tune V, *ti-ra ti-ra ti-ra*, the outstanding note is D. Again, in Tune VI, *Tusana, /ub tse /aura nietshoho*, the note most frequently sounded is G. Assuming that these notes represent the sounds of the four principal reed-flutes, we arrive at the following fragmentary scale.

Ex. 9.



of which the first note *goipipi:s* is sounded by the flute of the leading musician. A comparison of this scale with the Nama reed-flute scale quoted by Schultze (*Aus Namaland und Kalahari*, p. 375 u. seq.) shows that a similar sequence of notes is present, although it does not begin with the principal reed-flute, *aib*, but with the next lowest flute,

Ex. 10.



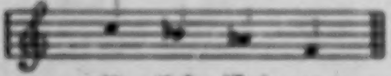
13: Kirby R-5 (1931-1932) 1932

FX13 Hottentot FX13

Korana

533 But an exactly similar scale occurs in a set of four reed-flutes which I possess, and which were made and played by the *[illegible]* or Red-Dunes Bushmen who live near the western fringe of the Kalahari desert, and who have doubtless been in close contact with the Nama Hottentots. The scale of this set of reed-flutes is

Ex. 11.



As regards the method of singing displayed by Dash, one was at once struck by the crispness of his rhythm. Slurring, when used, was deliberate, and in this connection it is worth drawing attention to the fact that, in several of the songs, there are two sounds sung to one syllable. Otherwise there is a considerable agreement in general outline between the words as sung, and the same words as spoken; and this agreement applies also to the relative emphasis of the various syllables. In fact, so "musical" was the speech of certain of the Korana, and so definite the relative pitches of the speech tones, that frequently speech constituted melody, in which one seemed to hear at least six distinct pitches. Nevertheless I am not at this stage prepared to dogmatise on the point since I have not so far been able to obtain sufficient material upon which to generalise.

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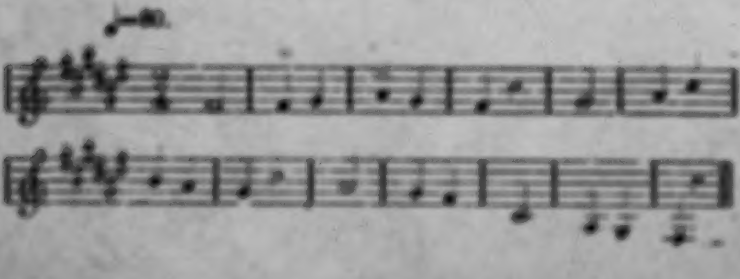
[115]

In addition to the songs performed by old Dash, four Korana women sang a couple of songs. The first of these, reputed to be a lullaby, was sung by Gotis and Keis. European influence is apparent in this song.

Ex. 12.



13: Kirby R-5 (1931-1932) 1932

FX13 Hottentot FX13

Korana

The words of this song, which was sung with the drawl that appears to be inevitable when the Bantu, unguided by Europeans, attempt to sing European melody, were 533 177 539

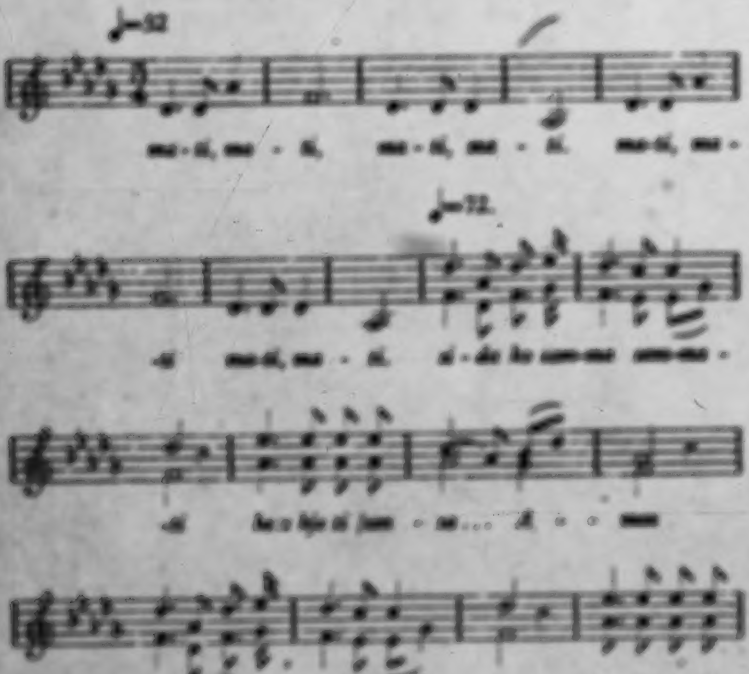
hado //eda ke: kurana ada,

which means

Let us listen to this wonderful little word.

The second song affords an even better example of the use to which the backsliding convert may put the "songs of Zion;" for here, what is palpably a hymn tune, or rather the two upper parts of one, is turned into a lullaby, with secular words. In this case also, the laxness of the rendering was characteristic, and quite opposed to the crisp execution employed by Daub, in spite of his years. The singers were two younger women, Ia and Kwakwaris. [115]

Ex. 13. mati, mati


♩=52
ma-ti, ma - ti, ma-ti, ma - ti. ma-ti, ma -
♩=72.
-ti ma-ti, ma - ti. a - da ke ama-ma ama-ma -
-ti ke a hje ti jam - ma . . . A - - ma
a - da ke ama - ma amma - ti ke a hjeti jam-

13: Kirby R-5 (1931-1932) 1932

FX13 Hottentot FX13

Korana

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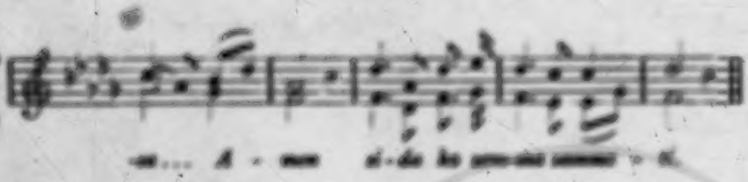

The words, translated, mean

Give me, give me!
We have taken the honey out.
This is my soul. Amen.

This particular song affords an excellent illustration of the distortion of Native words when forced into the Procrustean bed of European hymnology.

MUSICAL TERMS

142 533 In addition to the names given to their musical instruments there are a few musical terms used by the Korana, in spite of the relatively restricted vocabulary of the language. High sounds are called *[illegible]* and low sounds *[illegible]*. A single singer, man or woman, performing alone is *[illegible]*, and a chorus of men and women is called *[illegible]*. This latter name would be given to the singers in the [illegible] ceremony. The sound of two voices singing the same sound simultaneously is called *[illegible]*; but the sound of two voices singing different notes simultaneously is called *[illegible]*. These last terms indicate clearly the practical recognition of harmony among the Korana.

Ti χamas ! My lioness ! 562

!Gaibatsa |auts ! Art thou afraid that I will bewitch thee ! 539

Gomasa ke ǂuni ǁgoni !amati !

Thou milkest the cow with a fleshy hand—*i.e.*, with a soft hand.

Natere ! Bite me—*i.e.*, kiss me !

|Gabi-ǂkhatere ! Pour for me (milk) !

Ti χamas ! My lioness.

Gei khoib ôas ! Great man's daughter.

The uncle always calls his niece, the brother's or [60] sister's daughter, "*Ti χamas*," my lioness.

The highest oath a man could take and still takes, was 562 to swear by his eldest sister, and if he should abuse this 591 name, the sister will walk into his flock and take his 577 576 finest cows and sheep, and no law could prevent her from doing so. A man never can address his own sister personally; he must speak to another person to address the sister in his name, or in absence of anybody, he says so that his sister can hear, "I wish that somebody will tell my sister that I wish to have a drink of milk," &c., &c. The eldest sister can inflict even punishment on a grown-up brother, if he omits the established traditional rules of courtesy and the code of etiquette.

The art of making mats (ǂgaro-ti) and of bending poles 174 (ǁhana-ga) for their beehive-shaped mathouses was common to all Khoikhoi; and pottery, and the manufacture of milk-vessels (ǁhoe-ti), and wooden dishes (ǂoreti), and wooden basins and bowls (a-χo-ti or ǂgabi-ti), must also have been established before their pre-historic migration took place, for the substance of which their pots are made is the same, clay and ground-quartz. I have fragments of pots dug from the shores of the Southern Cape [172] Colony, and from the outskirts of the Kalihari, which in shape and substance show no difference; and the Namaquas of the present day still make pots in the old 323 style, though traders sell to them iron pots very cheap ([illegible] ǂū-s, to boil, to cook [illegible]).

775 amongst the Namaquas, I took much trouble to add to these fragments. Of what I found I shall give the most important instances as condensed as possible.

Tsũi-||goab.

776 This name is also pronounced Tsu-||goab; this form, however, is the most worn off. Tsũ-||goab, Tsũi-||goab, and Tsuni-||goab in Namaqua; and Tsũ-||goam, Tsũi-||goam, Tsũi-||khoab and Tsũi-||goab amongst the !Kora, are forms which have preserved more the original feature of the name. This Tsu-||goab is still invoked almost in the same words as George Schmidt heard it at Baviaans Kloof in 1737. The following hymn is still sung among
583 the ‡Gami-‡nun in the ||Karas Mountains, amongst the ||Hab-bes or so-called Veldschoendragers (sandal-wearers) in the North-east ||Karas, and by the Gei-||Khous, ||O-gein, and the ‡Aunin of the !Khomab Mountains
527 East of Sandwich harbour. At the time when the
526 Pleiades first appear above the eastern horizon the people gather for a !gei—*i.e.*, a religious dance—and sing the following:—

533 "*Tsũi-||goatse!*
534 Thou, oh Tsũi-||goa!
Ab-tse!
Thou Father of the Fathers—*i.e.*, All Father!
Sida tse!
Thou our Father!
!Nanuba !avire!
Let stream—*i.e.*, let rain—the thunder cloud!
Ũa ‡khona kaire!
Let please live (our) flocks!
Ũda sida kaire!
Let us (also) live please!
‡Khabasa gum gare!
I am so very weak indeed!
||Khãb !gu!
From thirst!

539
539

‡Ao χao !
From hunger !
Ēta ‖χurina awa re !
That I may eat field fruits !
Sats gum χare sida tsaos !
Art thou then not our Father ?
Abo tsaos !
The father of the fathers !
Tsũi-‖goatse !
Thou Tsũi-‖goa !
Ēta sida gonqasatsire !
That we may praise thee !
Ēda sida ‖khawa ‖khaitsire !
That we may give thee in return (that is, that we may bless thee).
Abo-tse !
Thou father of the fathers !
Sida ‖Khutse !
Thou our Lord !
Tsũi-‖goatse !
Thou, oh, Tsũi-‖goa !

If a heavy thunderstorm is approaching, and the 539 country is resounding from the roaring of the thunder, 539 and the lightnings disperse the darkness, they also assemble for a ‖gei, and, while dancing, sing the following :—

‖Gurub di ‖Gei.
The Hymn of the Thunder.

‖Nanamatse !
Son of the Thundercloud !
‖Gari-khoi, ‖Gurutse !
Thou brave, loud-speaking ‖Guru !
‡Oha gohare !
Talk softly please !
‖Hore ta-am u-hā-tama-ts !
For I have no guilt !
‖Gurutse !

533 Leave me alone! (Forgive me!)
534 *‡Gâtago xuigo!*
For I have become quite weak—*i.e.*, I am quite
stunned, I am quite perplexed.
‖Gurubs!
Thou, oh ‖Guru!
‡Nanus tsoa!
Son of the Thundercloud!

[535] Another song-dance I saw performed in the following manner:—There was a solo, sung by a person who played the part of the lightning; the other part being represented by the inhabitants of a kraal, of whom a member was supposed to have been killed by the lightning.

‡Nabas di ‖gais.
The dance-song of the Lightning.

Chorus: *‡Ab‖naris ‖goenas!*
Thou Thundercloud's daughter, daughter-in-law of
the Fire,
Ti ‖gâba go ‖gama!
Thou who hast killed my brother!
‖Gabas gum di ‖na ‖gores!
Therefore thou liest now so nicely in a hole!

Solo: *‖Gâba te go se ‖gâba a ‖gara.*
(Yes), indeed I have killed thy brother so well!

Chorus: *‖Gabas gum di ‖na ‖goro.*
(Well) therefore thou liest (now) in a hole.
" *‡Gorob ‖khami go ‖naras.*
Thou who hast painted thy body red, like ‡Goro!
" *Soro-‖naba ‡naba tsaraos!*
Thou who dost not drop the "manoco."
" *‡Eixa‖khae‖nabib aos!*
Thou wife of the Copper-bodied man!

773 An old ‖Habobe-Nama, by the name of ‡Kxarab, who had great-grand-children, and told me that he had big grown-up children when the Mission Station, Warmbad,